

FAMILY GUY

"Don't Make Me Over"

Production #4ACX03

Written by

Gene Laufenberg

Directed by

Sarah Frost

Created by

Seth MacFarlane

Executive Producers

David A. Goodman

Seth MacFarlane

TABLE DRAFT

June 8, 2004

Copyright 2004 20th Century Fox Film Corporation, Inc. All Rights Reserved.

No Portion of this script may be performed, published, reproduced, sold, or distributed by any means, or quoted or published in any medium, including on any website, without prior written consent of 20th Century Fox Film Corporation, Inc. Disposal of the script copy does not alter any of the restrictions set forth above.

“DON’T MAKE ME OVER”

CAST LIST FOR #4ACX03:

PETER GRIFFIN.....SETH MACFARLANE
LOIS GRIFFIN.....ALEX BORSTEIN
CHRIS GRIFFIN.....SETH GREEN
MEG GRIFFIN.....MILA KUNIS
STEWIE GRIFFIN.....SETH MACFARLANE
BRIAN GRIFFIN.....SETH MACFARLANE

ADAM WEST.....ADAM WEST (SUB: SETH MACFARLANE)
ASHTON KUTCHER.....TBD (SUB: SETH GREEN)
BILL COSBY.....TBD (SUB: SETH MACFARLANE)
BOY.....TBD (SUB: SETH GREEN)
CLEVELAND.....MIKE HENRY
CONNIE.....LISA WILHOIT (SUB: KIM PARKS)
COWSETH MACFARLANE
CRAIG.....TBD (SUB: SETH MACFARLANE)
CUSTOMER.....TBD (SUB: JOHN VIENER)
DR. DRE.....TBD (SUB: MIKE HENRY)
DON PARDO.....TBD (SUB: SETH MACFARLANE)
EMPLOYEE.....TBD (SUB: DANNY SMITH)
ESTHER.....TBD (SUB: KIM PARKS)
FIREMAN.....TBD (SUB: STEVE CALLAGHAN)
FRED SCHNEIDER.....TBD (SUB: MIKE HENRY)
GARY.....TBD (SUB: STEVE CALLAGHAN)
GINA.....TBD (SUB: ALEX BORSTEIN)
HORACE.....JOHNNY BRENNAN (SUB: SETH MACFARLANE)
JAPANESE MAN #1.....TBD (SUB: SETH MACFARLANE)
JAPANESE MAN #2.....TBD (SUB: MATT WEITZMAN)
JIMMY FALLON.....TBD (SUB: SETH MACFARLANE)
JOE.....PATRICK WARBURTON (SUB: JOHN VIENER)
LUCY LIU.....TBD (SUB: ALEX BORSTEIN)
MAN.....TBD (SUB: MIKE HENRY)
MS. SWAN.....TBD (SUB: ALEX BORSTEIN)
MORT GOLDMAN.....JOHNNY BRENNAN (SUB: SETH MACFARLANE)
PAGE.....TBD (SUB: STEVE CALLAGHAN)
PATTY.....TBD (SUB: ALEX BORSTEIN)
PRISONER #1.....TBD (SUB: JOHN VIENER)
PRISONER #2.....TBD (SUB: DANNY SMITH)
PRISONER #3.....TBD (SUB: SETH MACFARLANE)
PRISONER #4.....TBD (SUB: MIKE HENRY)

QUAGMIRE.....SETH MACFARLANE
RICH HALL.....TBD (SUB:ALEC SULKIN)
RUTH.....TBD (SUB: ALEX BORSTEIN)
SALESWOMAN.....TBD (SUB: KIM PARKS)
STAFFER.....TBD (SUB: STEVE CALLAGHAN)
STUDENT #1.....TBD (SUB: SETH MACFARLANE)
STUDENT #2.....TBD (SUB: SETH GREEN)
TOM TUCKER.....SETH MACFARLANE
TONY.....TBD (SUB: SETH MACFARLANE)
TRICIA TAKANAWA.....ALEX BORSTEIN
WARDEN.....TBD (SUB: DANNY SMITH)
WOMAN.....TBD (SUB: ALEX BORSTEIN)

ACT ONE

EXT./ESTAB. JAMES WOODS HIGH SCHOOL - DAY

INT. JAMES WOODS HIGH SCHOOL - CAFETERIA - SAME

MEG is eating lunch with three very geeky-looking girls, PATTY, RUTH and ESTHER. A cute guy, CRAIG, walks by.

ESTHER

(GASP) There's Craig Hoffman!

MEG

Oh my god, he's so gorgeous! And such a rebel.

RUTH

Yeah, he plays by no one's rules but his own.

ANGLE ON Craig playing Monopoly with two other BOYS. Craig moves the dog piece three squares.

CRAIG

Park Place. I'll buy it.

BOY

You're not the dog, you're the thimble.

CRAIG

I'm the dog now. (THROWS DICE)

Yahtzee.

BACK ON the girls.

RUTH

You know, Meg, you stare at him every day. Why don't you just ask him out?

MEG

Oh, I don't know.

ESTHER

Come on, what have you got to lose? He might say yes.

MEG

You really think I have a chance?

PATTY

Of course, you're the only one of us
who's ever had a real boyfriend.

EXT. NEAR TRAIN TRACKS (A LA "STAND BY ME") - DAY (FLASHBACK)

A DEAD BOY is slumped against a tree, a broken arm canted off to the side. He's surrounded by a cloud of flies. Meg approaches, carrying a picnic basket.

MEG

I'm back. I brought another picnic.

The remains of several other picnics litter the area around the dead boy.

MEG (CONT'D)

You're such a good listener. You're
not like the other boys.

A COYOTE wanders over and starts gnawing on the body.

MEG (CONT'D)

You're so good with animals.

INT. JAMES WOODS HIGH SCHOOL - CAFETERIA - DAY (BACK TO SCENE)

MEG

I guess I could give it a try. All
right. Here goes.

Meg gets up and walks towards Craig.

MEG (CONT'D)

Hi, Craig. Um, I was wondering if
maybe you would want to, I don't know,
go out some time? You know, with me?

CRAIG

Ha. That's about as likely as me
playing by someone else's rules besides
my own. Which I would never do.

CRAIG (CONT'D)

I play by my own rules. Nobody else's.
Not even my own.

MEG

How 'bout a movie?

CRAIG

I don't go out with dudes.

Meg hangs her head, mortified.

INT. GRIFFINS' LIVING ROOM - NIGHT

PETER, BRIAN and LOIS are watching TV as Meg enters.

PETER

Hey, Meg. Check this out. This guy's
part man, part animal. What do you
think they call him? Go on, guess.

MEG

Mom, Dad, am I ugly?

LOIS

Oh, of course not, sweetie.

PETER

Where'd you get a stupid idea like
that?

MEG

Craig Hoffman.

PETER

Craig -- Craig Hoffman said that?
Well, he's a sharp kid. You might be
ugly. But even if you are... we'll get
you an all-day sucker. You'll be fine.

Meg runs out crying.

LOIS

(ADMONISHING) Peter!

Lois runs out after Meg.

PETER

What did I do?

BRIAN

Well, you ignored the needs of your daughter to watch a cheesy show about a half-man, half-animal.

PETER

Oh my god, Manimal is surrounded by three hoodlums! Change into the panther! Change into the panther!

SFX: Panther growl.

PETER (CONT'D)

Yes! What a satisfying evening. All right, I'm going to the Clam.

Peter exits.

INT. GRIFFINS' KITCHEN - MOMENTS LATER

Meg is crying with her head down on the table. STEWIE dries her tears.

STEWIE

There, there, let me dry those tears.

(LICKS HIS FINGERS) Mmm. Oh, yes, yes.

Your anguish sustains me.

Lois enters.

LOIS

Meg, honey, don't let those awful kids at school make you feel bad about yourself. You are an incredibly pretty young girl.

MEG

No, I'm not.

LOIS

Yes you are, and I'm gonna prove it to you. Tomorrow, you and I are gonna go out and get you some brand new outfits. Maybe a pair of those low-rider jeans that'll show off your cute butt.

MEG

Really? Wow, thanks, Mom.

STEWIE

(IMAGINING) Meg in low riders...

A thought balloon forms above Stewie's head, portraying Meg in low-rider jeans.

STEWIE (CONT'D)

(DISTURBED) Egh, enough of that.

The thought-balloon disappears. Stewie tries to resume eating, but the thought balloon reappears.

STEWIE (CONT'D)

Go away, damn you.

The thought balloon disappears. He resumes eating again and it reappears a third time.

STEWIE (CONT'D)

Oh, you're going to get it now.

He grabs a rolling pin off a nearby counter and starts to **bludgeon** the thought balloon violently, knocking it to the floor where he continues to **beat it** well-past the point where it no longer exists. He then stares at his own trembling hands, shaken.

EXT. THE DRUNKEN CLAM - NIGHT

Peter's car pulls up. He gets out, followed by CLEVELAND, and QUAGMIRE. They all maneuver clumsily to get JOE out of the car.

PETER

I'm just saying the mizzen mast is the most underrated mast on a sailboat.

CLEVELAND

I'm more of a aft mast man myself.

PETER

Well, you know what? That's just ignorance.

QUAGMIRE

(NOTICING SOMETHING OFF SCREEN) Oh, my god!

They notice HORACE is putting up a FOR SALE sign. They all **drop** Joe. He falls to the ground. During the following, Joe crawls up to his wheelchair.

CLEVELAND

Horace, what is this all about?

HORACE

What the hell's it look like? I'm putting the bar up for sale.

PETER

Oh, please tell me this is some kind of practical joke. Like the kind I used to play when I was an intern at Quahog General Hospital.

INT. HOSPITAL - WAITING ROOM - DAY (FLASHBACK)

A very somber PETER enters WEARING SCRUBS AND A SURGICAL MASK and approaches an anxious-looking MAN.

PETER

I'm afraid I have some very bad news.
Your wife's going to be a vegetable.

PETER (CONT'D)

You'll have to bathe her, feed her and
care for her the rest of her life.

MAN

(DISTRAUGHT) Oh, my god.

PETER

(LAUGHING) Nah, I'm just kidding.
She's dead.

EXT. THE DRUNKEN CLAM - NIGHT (BACK TO SCENE)

HORACE

It's no joke. Ever since that new Mega-
Mall opened it's been taking away all
my business.

PETER

There's a new Mega-Mall?

HORACE

Yeah, it's right over there.

Horace points and we **PULL BACK** to see a ridiculously large
mall directly across the street.

HORACE (CONT'D)

They got three-hundred stores, two-
hundred restaurants, fifty-three bars,
thirty-three saloons, an international
airport, and an indoor cattle ranch.

A COW exits the mall holding an ice cream cone in one hoof.

COW

I go to Baskin-Robbins every night and
buy myself a little treat.

The Cow walks off, licking his ice cream.

COW (CONT'D)

Mmm, pistachio.

PETER

But Horace, you can't give up that easily. What about us? What about your customers? What about the children?

HORACE

How the hell am I supposed to compete?

JOE

What you need is a new image for this place. You know, something to draw the public back in.

PETER

(TO QUAGMIRE) Are you thinking what I'm thinking?

QUAGMIRE

Prison chicks?

PETER

Exactly. And we also need to help Horace fix this place up.

CLEVELAND

That'll take forever.

PETER

Not if we do a 1980's fixin'-stuff-up montage.

INT./EXT. THE DRUNKEN CLAM - NIGHT

We see a fast-speed MONTAGE in which the guys clean and fix up the Clam, to the **"Put One Foot In Front Of the Other"** song from Revenge of the Nerds (i.e. - 1. Peter holds a paint roller and paints a horizontal stripe across the outside of the Clam, at one point painting right over Horace's face. 2. Cleveland pushes Joe around the room in his wheelchair while Joe holds a mop. 3. Peter and Cleveland paint with brushes. Peter playfully paints Cleveland's face white.

Cleveland laughs and paints Peter's face black. Peter pantomimes robbing Cleveland, then they share a laugh. 4. Quagmire inattentively hammers a nail into an off-screen surface, looking in the other direction. He turns to examine his work, then gasps. We widen to see that he has nailed the nail into Joe's leg. Joe paints a wall, oblivious as Quagmire frantically tries to pull the nail out. 5. Cleveland and Peter smile, self-satisfied, at something off-screen. **ANGLR ON** a ROBOT sweeping the floor with a broom. Cleveland and Peter high-five each other over their cleverness, but suddenly, the robot turns on them and chases them around, wielding the broom like a club, and breaking a window in the process.)

EXT. THE DRUNKEN CLAM - NIGHT

The guys all stand arm-in-arm, viewing their work. Reveal the Drunken Clam: there's really no change, it's just more messed up, with paint marks and a broken window.

QUAGMIRE

Wow. I think we made it worse.

PETER

You're right. Maybe we should have done some actual work instead of just screwing around.

EXT./ESTAB. MEGA MALL - DAY

INT. MEGA MALL - SAME

Lois, Brian, Meg and Stewie walk through the mall.

LOIS

Brian, why don't you take Stewie while Meg and I go clothes shopping?

STEWIE

You know, it's awfully dangerous to be walking around the mall at my height.

I say, let me get on your back.

Stewie jumps up onto Brian's shoulders.

BRIAN

Oh, for god's sake.

Brian starts walking away.

STEWIE

Strong with the force young Skywalker
is.

BRIAN

Shut up.

STEWIE

Help you I cannot. A wanker, you are.

INT. CLOTHING STORE - DAY

ANGLE ON a dressing room door. We see Meg's shirt and hat
slung over the top and we can see her feet underneath.

PAN OVER TO Lois looking at a rack of blouses.

LOIS

What about this, Meg? A pink baby-tee
that says "Little Bitch." That seems
pretty hip.

MEG (O.S.)

I don't know if that's really me, Mom.

LOIS

Well, they've got one that says "Porn
Star" and another that says "Sperm
Dumpster." And they're all written in
glitter.

MEG

All right, give me "Sperm Dumpster."

LOIS

That's the spirit!

Lois opens the dressing room door a bit and hands the shirt
to Meg. A SALESWOMAN approaches.

SALESWOMAN

You finding everything okay?

LOIS

Yes, thank you.

SALESWOMAN

Well, just let me know if you need --

ANGLE ON Meg from behind as she opens the dressing room door.

MEG

How does these jeans look, Mom?

The Saleswoman lets out a **blood-curdling scream**. She then douses herself with a container of kerosene, **lights herself on fire** and **crashes through** a window.

LOIS

Maybe we should try the GAP.

INT. MEGA MALL - DAY

Stewie and Brian stand in front of a shoe store.

STEWIE

Ten bucks.

BRIAN

Five bucks.

STEWIE

Eight bucks and I'll do it.

BRIAN

Fine.

INT. MEGA MALL - WIDE SHOT - MOMENTS LATER

Stewie streaks through the mall.

STEWIE

Help, I've escaped from Kevin Spacey's basement! Help me!

ANGLE ON Brian. Stewie scurries back into frame.

STEWIE (CONT'D)

Ha! I am so outrageous. Give me the cash.

Brian hands him the money. There's a beat.

BRIAN

Cold in here?

STEWIE

(ABSENTLY, COUNTING MONEY) Nope, just
really small.

INT. MEGA MALL - LATER

Lois and Meg walk through the mall.

MEG

Face it, Mom. Nothing looks good on
me. I'm an ugly person and I make
everything I wear look ugly.

LOIS

Oh, Meg, you're being... that's...
that's... Let's try down here.

They pass by an electronics store. WE TRUCK IN to a
television in the store window.

INT. CHANNEL FIVE NEWSROOM - DAY (ON TV)

TOM TUCKER and DIANE SIMMONS face the camera.

TOM

...And later, funny man Dom DeLuise
will be dropping by to teach us how to
cook meatballs, or some damn thing, but
now let's go to the Quahog Mega-Mall
where Asian correspondent Tricia
Takanawa is handing out makeovers.

INT. MEGA MALL - FOOD COURT - CONTINUOUS

TRICIA TAKANAWA is at the mall's food court.

TRICIA

That's right, Tom. Some lucky hideous woman will be transformed by our makeover magicians into someone of value to society. Who will it be, Tom? Who will it be?

ANGLE ON Lois and Meg nearby.

LOIS

Meg, that's it! You could get a makeover! Oh, that'd be just the thing to boost your confidence. (CALLING OFF) Miss Takanawa, over here! My daughter needs a makeover like there's no friggin' tomorrow!

Tricia and the CAMERAMAN turn to see Meg. The Cameraman **screams**, douses himself with kerosene, **lights himself on fire** and **crashes through** a window.

TRICIA

I think we've got a winner, Tom.

ANGLE ON Meg, looking uncertain.

EXT./ESTAB. THE DRUNKEN CLAM - NIGHT

INT. THE DRUNKEN CLAM - SAME

The guys all sit dejectedly in the empty Drunken Clam.

CLEVELAND

Face it, The Clam is doomed.

PETER

Aw, come on, guys. We can't give up now.

JOE

Peter, we've tried every theme we could think of and everything's failed. The Coyote Ugly theme didn't work...

INT. THE DRUNKEN CLAM AS COYOTE UGLY - NIGHT (FLASHBACK)

Peter, Quagmire and Cleveland dance on the bar. Joe dances on his hands with his legs flailing. THEY ALL WEAR HALF T-SHIRTS TIED UP IN A KNOT. Peter pours a drink through his butt cheeks into a glass in front of the lone customer. He takes a sip.

CUSTOMER

Ew. I wanted a sidecar.

INT. THE DRUNKEN CLAM - NIGHT (BACK TO SCENE)

JOE

The Bavarian theme turned out to be illegal...

INT. THE DRUNKEN CLAM AS BAVARIAN PUB - NIGHT (FLASHBACK)

The guys sit at the bar WEARING SUSPENDERS AND LEDERHOSEN, drinking from frothy steins. A large sign reading "No Jews" hangs behind the bar. A guy with his hands on his hips glares at Peter.

PETER

What? It's authentic!

INT. THE DRUNKEN CLAM - NIGHT (BACK TO SCENE)

JOE

And you screwed up the country-western theme...

INT. THE DRUNKEN CLAM AS COUNTRY-WESTERN BAR - NIGHT (FLASHBACK)

PETER rides a mechanical bull as the FOUR OTHERS watch in WESTERN WEAR.

PETER

Whoa, whoa, easy boy, easy -- AAA!

Peter is thrown O.S. by the bull. He re-enters with a pistol, and **shoots it** several times.

PETER (CONT'D)

Once again, man wins.

INT. THE DRUNKEN CLAM - NIGHT (BACK TO SCENE)

HORACE

It's no use. This place is finished.

PETER

I guess you're right. Where'd you put
that "For Sale" sign?

HORACE

In the closet.

Quagmire opens the closet. There's a karaoke machine
inside.

QUAGMIRE

Hey, Horace, what the hell's this?

HORACE

It's a karaoke machine. I never got
around to installing it.

PETER

A karaoke machine? That's the answer
to all our problems!

HORACE

It is?

PETER

Oh, yeah! We can trade that in and use
the money to buy a replacement for the
mechanical bull I shot!

CLEVELAND

Or we could turn this place into a
karaoke bar.

PETER

Cleveland, that'll never work--

Peter is interrupted by dozens of JAPANESE MEN bursting through the door.

JAPANESE MAN #1

(UNINTELLIGIBLE JAPANESE ENDING WITH
THE WORD "KARAOKE?")

PETER

Then again, it might.

JAPANESE MAN #2

(UNINTELLIGIBLE JAPANESE ENDING WITH
THE WORDS "AMERICAN PIE.")

EXT./ESTAB. GRIFFINS' HOUSE - EVENING

INT. GRIFFINS' LIVING ROOM - SAME

Peter sits on the sofa watching TV. Chris enters.

CHRIS

What're you watchin', Dad?

PETER

MTV. I want to find out what the hip songs are for karaoke. Actually, I haven't heard a song in an hour and a half, but Ashton Kutcher just burned down Lucy Liu's house.

EXT. SMOLDERING RUBBLE - DAY (ON TV)

ASHTON KUTCHER, wearing a backwards baseball cap, stands next to LUCY LIU.

ASHTON

Ha-ha, you just got Punk'd!

LUCY LIU

(CRYING) My house! What have you done?! My god, you're a monster!

ASHTON

Look at her face, man! She was not expecting this!

LUCY LIU

(CRYING) My grandma was in there!

ASHTON

She was totally in on it!

LUCY LIU

(CRYING, THEN) I'm in a new movie with Matt Damon.

INT. GRIFFINS' LIVING ROOM - EVENING (BACK TO SCENE)

Lois enters with Stewie and Brian.

LOIS

(SING-SONGY) Peter, take a look at your daughter.

Meg enters. It's actually a new and improved Meg. HER HAIR'S BLONDE AND HER GLASSES ARE GONE. SHE WEARS MAKEUP AND FLATTERING, SEXY CLOTHES.

PETER

Oh, my god, Lois, I'm sorry! It was twenty years ago! I'd never even heard the word "rubber." I thought I was doing the right thing by leaving town. In a way, it's kind of a relief--

LOIS

Peter, what are you talking about? This is Meg.

PETER

Oh. (THEN) Holy crap!

MEG

I got a makeover, Dad! Don't I look great?!

PETER

Oh, Meg, honey, I always thought you were beautiful just the way you a--
(BREAKS UP) Ah, couldn't do that with a straight face! (THEN, HUGGING HER)
Welcome to the family, sweetheart!
(THEN) Chris, go burn all Meg's old pictures.

EXT./ESTAB. DRUNKEN CLAM - NIGHT

INT. DRUNKEN CLAM - SAME

Peter, Cleveland, Joe and Quagmire sit at a table. There are only about three other people in the bar. MORT GOLDMAN stands at the mic singing the karaoke version of "**The Wind Beneath My Wings.**"

MORT

DID YOU EVER KNOW THAT YOU'RE MY HERO.
YOU'RE EVERYTHING I WISH I COULD BE.

CLEVELAND

These karaoke videos are strange.

EXT. BEACH (LIVE ACTION) - DAY (ON TV)

We see cheesy video footage of a MAN and WOMAN walking along the beach, hand-in-hand. The woman playfully splashes the man. They laugh. He splashes her. She splashes him again. Suddenly angry, he shoves her to the ground and kicks sand at her. She looks heartbroken as he tosses a couple of crumpled-up twenty dollar bills at her, then walks away.

INT. THE DRUNKEN CLAM - NIGHT (BACK TO SCENE)

ANGLE ON Mort finishing the song.

MORT

...YOU ARE THE WIND BENEATH MY WINGS.
(TALKING) Thank you very much. I lost
my masturbation virginity to that song.

PETER

I don't understand it. This place
should be jumpin'.

CLEVELAND

We just need someone to get things
going.

They all nod.

QUAGMIRE

All right, I'll do it.

Quagmire pulls down his pants to reveal his boxer shorts.

JOE

Quagmire, what are you doing?

QUAGMIRE

Getting the party started, just like in
"The Accused."

Quagmire dances seductively in front of a pinball machine.

PETER

He meant something like this. Horace,
hit it.

The piano intro from Journey's "**Don't Stop Believing**" plays
as Peter takes the stage and grabs the mic.

PETER (CONT'D)

JUST A SMALL TOWN GIRL / LIVIN' IN A
LONELY WORLD. SHE TOOK THE MIDNIGHT
TRAIN GOIN' ANYWHERE.

Peter grabs Cleveland and yanks him onto the stage.

CLEVELAND

Oh, Peter, don't make me do th-- (ON A
DIME) JUST A CITY BOY / BORN AND RAISED
IN SOUTH DETROIT. HE TOOK THE MIDNIGHT
TRAIN GOIN' ANYWHERE.

EXT. STREET - CONTINUOUS

ADAM WEST is on the sidewalk when he hears the music coming
from the nearby Clam.

ADAM WEST

Oh, god. I love this song. And I love
it when amateurs sing the lyrics.
(INEXPLICABLE DARK TURN) But I hate
baseball cards.

He rushes into the bar. Other pedestrians follow.

INT. DRUNKEN CLAM - CONTINUOUS

Joe has joined Peter and Cleveland singing on stage. Peter
holds the microphone in front of Joe.

JOE

...EVERYBODY WANTS A THRILL. PAYING
ANYTHING TO ROLL THE DICE JUST ONE MORE
TIME.

Quagmire is yanked onto stage by Peter.

QUAGMIRE

Hey, what are you doing?

Peter shoves a microphone in his face.

QUAGMIRE (CONT'D)

SOME WILL WIN, SOME WILL LOSE / SOME
WERE BORN TO SING THE BLUES.
OH THE MOVIE NEVER ENDS. IT GOES ON
AND ON AND ON AND ON...

The crowd is getting into it as more people stream into the bar.

EXT. BURNING BUILDING - CONTINUOUS

ANGLE ON FIREMEN with a net, standing outside a burning building, calling to a **WOMAN** on an upper floor.

FIREMAN

Go ahead, we got you! (THEN) Hey, is
that Journey? Kick ass.

They drop the net and head toward the bar. The woman then **lands** flat on the pavement. A beat later, she lifts her head, listening.

WOMAN

Bitchin'.

She drags her flattened carcass along the pavement toward the bar.

INT. THE DRUNKEN CLAM - CONTINUOUS

Peter, Cleveland, Quagmire and Joe are all on stage getting into it. Peter plays air guitar with Joe's legs.

ALL

DON'T STOP BELIEVING / GET INTO THAT
FEELING. STREET LIGHT PEOPLE.

CLEVELAND

(WAIL)

The song ends with a flourish. The crowd goes wild. Peter does a final air guitar windmill with Joe's legs, then grabs Joe by the legs and smashes the amp with him, as Joe **cheers rabidly**. Then Peter, caught up in the moment, tries to stage dive onto the crowd, but people part and he lands on the karaoke machine, **flattening it**. Everybody **moans** disappointedly.

JOE

Guys, we were freakin' electric!

PETER

Yeah, they loved us! We gotta do this
all the time!

CLEVELAND

But Peter, you broke the machine.

PETER

Screw the machine! Boys, this is a
sign! We are gonna start our own rock
band! Huh? Who's with me?

Peter puts his hand out. The guys start placing their hands
on top of his.

CLEVELAND

I'm in!

JOE

I'm in!

QUAGMIRE

I'm in!

EXT. URBAN BASKETBALL COURT - DAY (CUTAWAY)

We see BILL COSBY standing next to an urban basketball
court, holding a basketball.

BILL COSBY

Looks like the guys are going to form a
rock band. Maybe they'll learn a
little something. Stick around, you
just might learn something too. Hey,
hey, hey!

He throws a basketball off-screen to a **goofy cartoon sound
effect.**

END OF ACT ONE

ACT TWO

EXT. MUSIC STORE - DAY

Peter, Joe, Cleveland, Quagmire and Brian enter the store. A sign reads: "Quahog Music Store." A smaller sign below it reads: "Eedway Oldsay Erehay."

BRIAN

You know, Peter, just because you guys entertained a bunch of drunken idiots at a karaoke bar doesn't mean you have what it takes to form a band.

PETER

Oh, Brian, you're just ants at a picnic. We're gonna be awesome.

BRIAN

What am I? I'm ants at a picnic? Is that what you said? I just -- I'm ants at a picnic. All right. Just making sure.

INT. MUSIC STORE - MOMENTS LATER

The guys talk to an EMPLOYEE.

EMPLOYEE

Let me get this straight: none of you has ever played an instrument, and you want to be a band. Who do you think you are, every band since 1994?

QUAGMIRE

I play the organ, if you know what I mean. (TO JOE) Did you hear what I said to him?

JOE

Yeah.

QUAGMIRE

(MUMBLES) I meant my penis.

EMPLOYEE

You guys need a back-up vocalist?

PETER

Why, do you sing?

EMPLOYEE

No, but the annoying guy from The B-52's works here.

ANGLE ON FRED SCHNEIDER.

FRED SCHNEIDER

(TALK-SINGING) Come check out the
tambourines!

EXT./ESTAB. JAMES WOODS HIGH SCHOOL - DAY

INT. JAMES WOODS HIGH SCHOOL - HALLWAY - SAME

As Meg walks down the hall, the Jocks **catcall** and **whistle**.

STUDENT #1

Wow, great job getting hot, Meg!

MEG

Gee, thanks!

STUDENT #2

I hear there's an opening on the
cheerleading squad!

MEG

Cool! I'll check it out.

Craig Hoffman approaches.

CRAIG

Hey, Meg.

MEG

Oh, hi, Craig.

CRAIG

Now that you're attractive, how about
we go out some time?

MEG

Gosh, I'd love to.

CRAIG

Great. I'll pick you up whenever I
feel like it.

Meg smiles, starry-eyed as Craig exits. CONNIE D'AMICO,
GINA and the POPULAR GIRLS approach.

CONNIE

Hey, Meg. We noticed Craig Hoffman
just asked you out. That makes you
cool. Wanna hang out with us?

MEG

Sure.

Craig Hoffman approaches.

CRAIG

Hey. I'm here to pick you up.
Meg couldn't be happier.

INT. GRIFFINS' GARAGE - DAY

CLOSE ON Quagmire, who holds two drumsticks over his head
and **taps them in rhythm**, as if starting a song.

QUAGMIRE

One, two, three, four.

PULL BACK.

PETER

Great. So that's how it'll start. Now
all we need to do is write a song and
learn how to play these things.

We see that Quagmire is on drums. Peter and Cleveland are
on lead and bass guitar. Joe is on keyboards.

PETER (CONT'D)

But first things first. If we've learned anything from The Beatles, it's that you can go a long way on just good buzz.

CLEVELAND

How're we supposed to get any buzz when no one knows who we are? (PANICKED) We don't know who we are!

PETER

That's why we gotta do something outrageous.

EXT./ESTAB. THE FIVE SEASONS HOTEL - DAY

INT. THE FIVE SEASONS HOTEL - SAME

Peter, Cleveland and Joe approach the CLERK at the front desk. PETER WEARS A DEVO COSTUME. CLEVELAND'S HAIR IS IN DREADLOCKS AND HE WEARS SUNGLASSES. JOE SPORTS A FEATHERED MULLET AND HEAVY METAL YELLOW SPANDEX.

PETER

Hey, there. We're the famous band, Total Disregard. We'll be staying in your hotel this evening, so please use your discretion and don't tell anyone.

A GUEST passes by.

PETER (CONT'D)

Hey there, we're Total Disregard. Staying in the hotel.

ANOTHER GUEST walks by.

PETER (CONT'D)

Yes, it's us. Total Disregard.

QUAGMIRE ENTERS NAKED EXCEPT FOR A SWEATSOCK OVER HIS GENITALIA.

QUAGMIRE

Hey, sorry I'm late, fellas.

CLEVELAND

Aw, cool, Glenn, you look just like one
of the Red Hot Chili Peppers.

QUAGMIRE

The Red Hot who what?

They all stare at him for a beat.

INT. FIVE SEASONS SUITE - LATER

The guys are shown a fancy suite by their bellman, GARY.

GARY

Here's your room. So, um... can I ask
who you guys are?

PETER

Why, haven't you heard the buzz? We're
Total Disregard: the hard-livin',
notoriously decadent bad boys of rock
and roll! We got an appetite for
destruction and this room is the main
course!

Peter knocks a tiny lamp off the end table. It **breaks**.

CLEVELAND/JOE/QUAGMIRE

Ha-ha, cool! / That was awesome! / He
broke a lamp.

GARY

(CALMLY) You realize you'll have to pay
for that.

Horrified, Peter drops to his floor, wraps his arms around
Gary's legs and begs forgiveness.

PETER

Aw, please don't tell, mister! I'll be good! I'll be real good!

INT. JAMES WOODS HIGH SCHOOL - CAFETERIA - DAY

Meg is having lunch with Connie, Gina, and the popular girls. They're all holding carrots near their mouths.

GINA

Come on, Meg, just relax your throat muscles. It's easy.

MEG

I don't know, I'm not comfortable doing this, especially in front of everyone.

CONNIE

Look, Meg, you're gonna have to do it some time if you want to learn how to clean carrots like the popular girls.

MEG

Can't we start with something else?

GINA

Okay, fine. You have to go over to that table and make those nerd girls cry.

ANGLE ON Ruth, Patty and Esther sitting at a table.

MEG

Um...

CONNIE

What's the matter, Meg? You're not still part nerd, are you?

MEG

No, I can totally do it.

Meg hesitantly approaches Ruth, Patty and Esther, who look up and smile expectantly as she approaches.

RUTH

Hey, Meg. We were worried you weren't gonna be friends with us anymore now that you're popular.

MEG

Oh, that's crazy, you guys. (THEN, THROUGH CLENCHED TEETH) Hey, listen, do me a favor and start crying. I'm supposed to be insulting you.

ESTHER

What? I didn't hear you.

MEG

(CLENCHED TEETH, SLIGHTLY LOUDER) I said I'm supposed to be insulting you.

RUTH

Meg, speak up.

MEG

I said, I'm supposed to be insulting you, you pathetic, rat-faced losers! You're all gonna die alone having never known a man's touch because no guy in his right mind would ever allow any of you carnival freaks to pollute his family gene pool with your foul, putrid, maggot-like dork DNA!

The Nerd Girls start **crying**. Meg triumphantly returns to the popular girls.

MEG (CONT'D)

God, that felt great! I'm so pumped!

Okay, I'm ready for that carrot now.

EXT. PARKING LOT - NIGHT

Peter, Joe, Quagmire and Cleveland get out of Peter's car and look up at something off camera.

PETER

Here we are, fellas. Our first major gig. We'll be following in the footsteps of Elvis, Johnny Cash and Ol' Dirty Bastard.

OPPOSITE ANGLE. We see the backs of their heads as they stare up at a large foreboding complex surrounded by barbed wire fences and armed GUARDS in lookout towers. A sign reads, "RHODE ISLAND STATE PENITENTIARY." A smaller sign reads, "Turning Prisoners Around for Over Fifty Years. (We Mean Sodomy.)"

CLEVELAND

Peter, this is a house of corrections.

JOE

I'm not sure I'm comfortable going in there. I put a lot of those guys away.

PETER

Come on, Joe, what are they gonna do? Cripple you? I'm sorry that was cheap. But really, what are they gonna do? Cripple you? I'm sorry, it's just such a good line. But seriously, what are they gonna do?

CLEVELAND

Cripple him?

They all **laugh**.

INT. PRISON - CAFETERIA - A LITTLE LATER

The room is set up for a concert. Tough-looking PRISONERS **raucously file in** and begin taking their seats.

PRISONER #1

I hear there's a lot of buzz about this band.

PRISONER #2

Yeah, there was a pretty positive review carved in Jimmy's ass.

ANGLE ON Lois, Chris, Brian, Meg and Stewie entering the room.

LOIS

All right, kids, now everyone stay together.

MEG

Mom, I don't have time for this. I'm popular now. I should be driving other girls to eating disorders, not watching my dad's lame band perform in a prison.

LOIS

Meg, it's very important to your father that we're here for Total Disregard's first performance.

ANGLE ON a row of seats. The first three seats are empty. The fourth has a prisoner in it.

LOIS (CONT'D)

Excuse me, I believe you're in one of our seats.

PRISONER #3

(ANGRY, STANDING) WHAT?

LOIS

Is this row C, seats one through four?

PRISONER #3

(LOOKING DOWN AT HIS SEAT) Oh, it is.

I'm sorry.

LOIS

That's all right.

PRISONER #3

God, I do this all the time. (SMACKS
HIS OWN FOREHEAD) Doink, doink, doink!
Earth to Ramrod! Sorry, enjoy the
show, guys.

Prisoner #3 checks his ticket, then moves over and sits on another prisoner's lap.

ANGLE ON Stewie who sits on Lois' lap. He turns and looks over her shoulder at a prisoner.

STEWIE

Hey, is Big Omar still inside?

PRISONER #4

Uh, yeah.

STEWIE

Here's a note from his old lady.
(HANDS HIM NOTE) Tell him she had a
beautiful baby girl with a small touch
of drug-related deformity, but it's
okay because Rico says it makes her
look like a little pork chop.

ANGLE ON the stage. The WARDEN enters, and reads off a card.

WARDEN

The people who beat you are proud to
present, all the way from Quahog...
Total Disregard!

Curtain opens. The guys are all in their positions. Peter grabs the mic and puts his fist in the air.

PETER

Hello, Cleveland!

CLEVELAND

Hello, Peter.

Quagmire **taps his drumsticks** in rhythm. Then there's a beat.

PETER

Oh my god, we never rehearsed.

They all stare at each other for a moment.

PETER (CONT'D)

Ooh. Barracuda!

There's another beat. The prisoners start to **murmur angrily**.

QUAGMIRE

Oh, no. Anybody know any songs?

JOE

This is probably something we should
have thought of before now.

PETER

Yeah, hindsight's twenty-twenty, Joe.

CLEVELAND

We have a total disregard... for music.

The prisoners are now getting **louder and angrier**. They're starting to get to their feet and approach the stage.

PRISONERS

You suck! / Get off the stage! / You're
dead! / Still better than Creed!

PETER

What do we do?

QUAGMIRE

I know what I'm doing, I'm getting
outta here!

Cleveland, Joe and Quagmire make a mad dash for the door,
leaving Peter alone on stage. The prisoners continue to
advance on Peter, **booing** at him.

PETER

Hey, how about a funny story about Lake
Wobegon? It was the day of the tuna
hot-dish jamboree...

LOIS

Oh, no, kids, your father's in trouble.
I'm going up there.

Lois (carrying Stewie) gets up, followed by Chris.

CHRIS

I'm coming too, Mom. (TOUCHING THE BACK
OF HIS HEAD) Oh my god, the guy behind
me braided my hair.

As every member of the family but Meg climbs on stage, the
boos grow even louder.

LOIS

Chris, grab a guitar! Brian, take the
drums! Here, Stewie, play with this.
(HANDS HIM A TAMBOURINE)

Lois sits behind the keyboard as the others take their
positions.

PETER

Lois, what the hell you doin'?

LOIS

Saving your ass! One, two, three,
four!

The family starts playing, but the prisoners are now so loud we can't hear them. Finally Meg runs up on stage.

MEG

Mom, can we please just get out of
here?!

The prisoners **gasp** and go silent.

PRISONER #3

Wow!

PRISONER #2

Oh, my god!

PRISONER #4

Who is she? She's beautiful!

Meg stares at the prisoners, dumbfounded.

LOIS

(URGENT STAGE WHISPER) Meg, remember
what you sang for your third-grade
talent show?

MEG

"The Wreck of the Edmond Fitzgerald?"

LOIS

Sorry, fourth-grade.

MEG

Yeah.

LOIS

Hit it!

The Griffins line up in a Brady Bunch-esque configuration and begin a cheesy, upbeat number complete with Brady-esque choreography.

MEG

(SINGING) CLOUDY SKIES AND RAIN CLOUDS
HAVE COME TO STAY/ WINDY NIGHTS AND SAD
SIGHTS WON'T GO AWAY.

GRIFFINS

(SINGING) SHA-LA-LA-LA.

MEG

(SINGING) BUT I WANT TO BE WITHOUT A
CARE/ UNICORNS AND BUTTERFLIES
EVERYWHERE.

MEG AND THE GRIFFINS

(SINGING) GONNA GONNA GONNA GONNA GONNA
GONNA/ BUY ME A RAINBOW/ GONNA GONNA
GONNA GONNA GONNA GONNA/ WRAP IT UP/
IN A GREAT BIG BOW/ THE TIME IS RIGHT/
IT'S DAY NOT NIGHT/ JUST OPEN UP YOUR
HEART/ IT WILL BE ALRIGHT/ GONNA GONNA
GONNA GONNA GONNA GONNA/ BUY ME A
RAINBOW!

MEG

BUY ME A RAINBOW!

GRIFFINS

RAINBOW!

Meg and the Griffins bow. Prisoners give a standing OVATION.

ANGLE ON the audience. The Prisoners are all smiles. They have their arms around the Guards and each other. The Griffins enthusiastically run off stage where they're stopped by a seedy-looking prisoner, TONY.

TONY

You guys were great! My name's
Tony Armor, and I'd like to make
you filthy rich rock stars.

PETER

(DUBIOUS) Yeah? What's in it for us?

TONY

I still have contacts in the music industry from when I was Vice President of Arista Records, before I was convicted of embezzlement, fraud, breach of contract, statutory rape--

PETER

Okay, okay, we didn't ask for your life story. Where do we sign?

TONY

Right here on Jimmy's ass.

WIDEN TO REVEAL a prisoner, JIMMY. Tony pulls down his pants and hands Peter a shiv. Peter signs, causing Jimmy to **scream**.

TONY (CONT'D)

(POINTING) And initial here.

Peter does so and Jimmy **screams**.

TONY (CONT'D)

(POINTING) And here.

Peter does so and Jimmy **screams**.

TONY (CONT'D)

(POINTING) And date.

Peter does so and Jimmy **screams**.

PETER

Oh, crap. Today's the seventeenth.

Peter crosses it out. Jimmy **screams** and **collapses**.

END OF ACT TWO

ACT THREE

INT. RECORDING STUDIO - BOOTH - DAY

The FAMILY, NOW WEARING MATCHING BRADY-STYLE JUMPSUITS, are behind a series of microphones, recording the last part of "Gonna Buy Me a Rainbow."

GRIFFINS

(SINGING) THE TIME IS RIGHT/
IT'S DAY NOT NIGHT/ JUST OPEN UP YOUR
HEART/ IT WILL BE ALL RIGHT/ GONNA
GONNA GONNA GONNA GONNA GONNA/ BUY ME A
RAINBOW!

BRIAN

(SPOKEN) Buy you a what?

GRIFFINS

BUY ME A RAINBOW!

STEWIE

(SPOKEN) Where the devil will you put
it?

GRIFFINS

BUY ME A RAINBOW!

PETER

(SPOKEN) Well, your birthday's coming
up.

GRIFFINS

BUY ME A RAINBOW! RAIN-BOW!

PETER

How was that, Dr. Dre?

DR. DRE enters the studio.

DR. DRE

Yo' that sounded smooth, ya'll.

Brian **barks furiously** at Dr. Dre, who backs off slightly.

BRIAN

Oh god, I'm so sorry I keep doing that.
Please forgive me, I get that from my
father. He's from a different
generation.

DR. DRE

Whatever, man.

BRIAN

(OFFERING HIS PAW) We cool? We good?

DR. DRE

Yeah, we're cool. Fine.

They shake. Brian can't help but **growl** a little.

CHRIS

Mister Dr., if you get shot in a rap
feud, can you perform surgery on
yourself?

DR. DRE

Well no, Chris, my degree is in
optometry.

PETER

All right, Dr. Dre, I've got three
choices for you for the name of the
band: Peter Griffin Starship, Peter
Griffin and the Sunday Steppers, or
Sherbert.

DR. DRE

I think the name is "Meg."

MEG

Me? Why?

PETER

Yeah, why?

DR. DRE

Let me explain something to you. We gotta get her half-nekkid and put her out front, center stage. And that's gonna make you all billionaires. Because America loves hot, white jailbait ass.

PETER

Wait a minute. That's the smartest thing I've ever heard anyone say about anything.

LOIS

I'm not sure I'm comfortable with Meg being exploited that way.

MEG

Shut up, Mom, it's not your decision! I want to be exploited!

LOIS

Meg, don't you talk to me like that.

PETER

Look, Lois, I love Mealticket just as much as I love Chris and Stevie, but business is business. So let's get this show on the road.

DR. DRE

(TAKING OUT CONTRACT) Good, now I just need you to sign these--

Brian again **barks furiously** at Dr. Dre, who flinches.

BRIAN

God, so sorry. Oh, my god. That's not
me. I vote Democrat. Uh, will not
happen again. We cool? We good?

Dr. Dre walks off.

BRIAN (CONT'D)

That's, uh... that's gonna cost me some
cigars.

CUT TO:

MONTAGE: Over "Gonna Buy Me a Rainbow."

A CD cover SPINS INTO FRAME and stops. It reads: "Meg: It's A Family Thang," and has a picture of the family as marionettes with Meg in the foreground. The rest of the family is in limp, lame, artsy poses while Meg's arms are raised up triumphantly.

CROSS FADE TO:

INT. AUDITORIUM - NIGHT

Mid-song, the family plays, but the spotlight is clearly on Meg.

CROSS FADE TO:

Another CD cover. Meg is a giant, sexy Statue of Liberty. The album title is "Statutory." The rest of the family are in the corner, dressed like tourists, taking a picture of Meg.

CROSS FADE TO:

INT. ARENA - NIGHT

ANGLE ON the stage. The Griffins sing with Meg at the center. As she sings, she walks along the edge of the stage, touching hands with the fans. Peter follows suit. Somewhere in the middle, he grabs a hot dog from a guy, takes a bite and gives it back to him. He continues along the edge of the stage, touching hands, eventually getting into a slap fight with one of the fans.

CROSS FADE TO:

Another CD cover DRIFTS ACROSS the screen into the foreground. It reads: "Meg on Your Face." There's a picture of Meg sitting naked in a frying pan, holding her knees to her chest. Next to her is a carton of milk with a picture of the rest of the family.

END MONTAGE.

EXT. HIGHWAY - DAY

We see the Griffins' tour bus with the word "Meg" printed in large, splashy letters. Down by the back wheel in small letters are the words "And the Griffins."

INT. TOUR BUS - DAY

The inside of the bus is tricked-out with all sorts of expensive stuff. Plasma screen TV, video game system, soda machine, etc. The family and Dr. Dre are there. Brian approaches Dr. Dre.

BRIAN

Hey, Doc. You got a minute?

DR. DRE

What do you want, dog?

BRIAN

So listen, Stewie and I have been working on some of our own stuff. We thought there might be a place for us to sing on the next album.

DR. DRE

No way.

BRIAN

Look, you're busy. We'll talk later.
(THEN) Oh, hey, did you get those cigars?

DR. DRE

Got 'em.

BRIAN

Great. Enjoy. Awesome.

Dr. Dre makes a phone call as Brian walks back over to Stewie who sits at a Casio keyboard.

STEWIE

What did he say?

BRIAN

He said he'd think about it. Okay, so
where were we?

Stewie starts to sing and is almost immediately joined by
Brian.

STEWIE/BRIAN

I WANT TO HAVE INTERCOURSE WITH YOU.
UH. OH. YEAH. INTERCOURSE WITH YOU.

BRIAN

Relations.

STEWIE

INTERCOURSE WITH YOU. (THEN, PENCIL IN
HIS MOUTH) Right?

BRIAN

No, it sounds good.

STEWIE

Yeah, groovy. Now, is there a shorter
word for intercourse?

ANGLE ON Meg and Lois.

MEG

Lois, go grab me another bag of
Skittles.

LOIS

Excuse me, young lady?

MEG

Did I friggin' stutter? I said more
Skittles! No, you know what? It's too
late. I don't even want 'em anymore.

LOIS

All right, that's it, Meg. Y'know, ever since you got that makeover, you've developed a terrible attitude. And all this success with the family band is only making it worse.

MEG

The "family band"? Y'know, maybe you haven't noticed, Lois, but I AM the band. Right, Miss Swan?

WIDEN TO REVEAL MISS SWAN giving Meg a pedicure.

MISS SWAN

She band. Old lady jealous.

Lois **sighs** and walks over to Peter.

LOIS

Peter, we have to do something. We're losing our daughter! I'm worried about what's happening to her.

PETER

Lois, this is the kind of thing that always resolves itself if you just ignore it. What's more important is, we're livin' the sweet life. This is even more fun than when I performed at the White House.

INT. OVAL OFFICE - DAY (FLASHBACK)

GEORGE W. BUSH sits behind his desk. A White House STAFFER leads Peter in.

STAFFER

Mr. President, I present to you, Peter
Griffin.

Peter enters, SLAPS ON A CLOWN NOSE and makes moronic faces,
as if to entertain a child.

PETER

A-booga-booga-booga!

George W. Bush **laughs** and **claps excitedly**. Peter flaps his
arms and makes a **raspberry** noise. George W. Bush **laughs so
hard** he knocks all the papers off his desk then starts
crying.

INT. TOUR BUS - DAY (BACK TO SCENE)

Dr. Dre gets off the phone.

DR. DRE

Okay, listen up everybody, I got great
news: Meg, you and your family are
gonna perform on Saturday Night Live.

PETER

You mean I'm going to get to meet John
Belushi and Gilda Radner and Phil
Hartman and Chris Farley and Jimmy
Fallon? Sweet!

EXT./ESTAB. ROCKEFELLER CENTER - NIGHT

INT. SNL STUDIO - BACK STAGE - SAME

An NBC PAGE leads Dr. Dre and the Griffins (MEG'S WEARING A
VERY REVEALING OUTFIT) around the studio.

CHRIS

(AWESTRUCK) Wow, Saturday Night Live!
I can't think of anything more
exciting! (THEN) Oh, my god! A water
fountain!

Chris runs over to the water fountain and **laughs** and **squeals with delight** as he plays with it. The Page stops in front of the dressing rooms.

PAGE

And here are your dressing rooms.

Meg opens her dressing room door.

MEG

What the hell is this?

PAGE

Sorry?

MEG

You call this a dressing room? It's too small, it's filthy and there's a creepy-looking guy in here.

RICH HALL emerges.

PETER

Rich Hall?! Oh, come on, give us a Sniglet!

RICH HALL

Doodlesnickers: The little crumbs at the bottom of the cookie jar.

PETER

(LAUGHS) Those do exist!

PAGE

All right, buddy, get out of here.

The Page drags Rich Hall O.S. as JIMMY FALLON approaches.

JIMMY FALLON

(KEEPS LAUGHING AND LOOKING AT THE CAMERA) Hey, Meg, I'm Jimmy Fallon. It's great to finally meet you.

MEG

Wow, what are you doing here? I thought you left the show.

JIMMY FALLON

I'm hosting.

MEG

Oh, are you plugging something?

JIMMY FALLON

No, I've just got six new smirks I want to unveil.

MEG

You know, this is kinda embarrassing but, I've gotta tell you, I've had a crush on you for years.

JIMMY FALLON

That's great. Well, look, if you're dissatisfied with your dressing room, you can come hang out in mine.

Jimmy continues glancing at the camera and **snickering**.

MEG

What are you looking at?

Jimmy Fallon hangs his head, hiding another **chuckle**.

JIMMY FALLON

Uh, nothing. Come on, let's go.

He steals one last look at the camera before leading her away.

LOIS

Peter, I don't trust that boy.

PETER

Come on Lois, he's still better than Kevin Nealon show me your boobs.

LOIS

(OPENING HER SHIRT) Meg's only
seventeen-- (REALIZING) What the hell
am I doing? Peter, she is spiraling
out of control. I don't know that she
can handle all this. What if she
develops a coke problem?

PETER

No Coke. Pepsi. (LAUGHING) You set me
up for that one. I'm sorry, honey, go
ahead.

LOIS

Peter! What has to happen before you
wake up and put a stop to this?

PETER

Look, will you relax? Meg's gonna be
just fine, Lois. The Loister. Lois
Lane. Hi and Lois.

Lois throws up her hands and exits with an **exasperated sigh**.

PETER (CONT'D)

Lois Common Denominator.

INT. JIMMY FALLON'S DRESSING ROOM - LATER

PAN ACROSS discarded clothes strewn on the floor until we
ANGLE ON Meg and Jimmy Fallon naked under a blanket on his
couch.

MEG

Wow, Jimmy, that was everything "Ladies
Home Journal" said it would be.

JIMMY FALLON

Awesome. Thanks.

MEG

Listen, there's something I've gotta tell you. This was my first time.

JIMMY FALLON

Oh, how 'bout that. You know, there's something I gotta tell you.

MEG

What, Jimmy?

JIMMY FALLON

Being inside you made me feel so a-

(TURNS TO CAMERA) LIVE FROM NEW YORK!

IT'S SATURDAY NIIIIIIIGHT!

Meg turns to the camera in shock and **gasps** as we WIDEN to show that the image is on a TV screen. The audience **cheers** as the **theme music** kicks in and the opening credits roll.

INT. SNL STUDIO - GREEN ROOM - CONTINUOUS

Peter and Lois watch this on TV. Lois looks horrified.

LOIS

Oh, my god!

PETER

Yeah, that wasn't a very good opening sketch, was it? A rare miss.

LOIS

I don't think that was a sketch, Peter.

Meg runs in **crying**.

MEG

Mom! Dad! He used me for comedy! No wonder he was laughing all the way through it.

SLOW TRUCK IN on Peter.

PETER

Wait a minute. Are you telling me what I think you're telling me? That my daughter was deflowered in front of one-and-a-half times the Mad TV audience?

Lois hugs Meg.

LOIS

Oh, my baby!

PETER

My god, Lois, you were right! Why the hell didn't I see it comin'?! All right, stand aside. It's about time I did my fatherly duty. Heh! I said duty. But no time to laugh about it, now.

INT. SNL STUDIO - MAIN STAGE - CONTINUOUS

Jimmy Fallon does his monologue.

JIMMY FALLON

Hey, everybody! It's great to be back. I'm really excited about my new movie: "I Betcha I Can Eat Both Those Tacos."

Audience **applauds**.

JIMMY FALLON (CONT'D)

I play a guy who bets another guy he can eat two tacos. (THEN) So, we got a great show tonight--

Peter walks onto stage

PETER

Hey, Fallon. Say goodnight, 'cause you're not gonna live to see the funny commercial parody coming up next with a car that helps Asians drive better.

BAM! Peter **tackles** Jimmy Fallon. They land on the floor with a tumble and Peter **kicking the crap** out of him.

PETER (CONT'D)

And this is for laughing and looking at the camera during every sketch you've ever been in! (PUNCH) Who do you think you are? Carol Burnett?! (PUNCH) You think because she did it, it's okay for you?! (PUNCH) You haven't earned what she's earned, buddy! (PUNCH, THEN) All right, now where's the guy who slept with my daughter?

Peter looks around as Jimmy Fallon tries to crawl away.

EXT./ESTAB. GRIFFINS' HOUSE - DAY

INT. GRIFFINS' LIVING ROOM - SAME

Peter, Lois and Meg sit on the couch. Meg is back to her original self.

LOIS

Peter, I hope you're not upset that Jimmy Fallon sued us for all our money.

PETER

Nah, it was worth it, Lois. He'll be doing his chuckling through a tube from now on.

MEG

I'm so glad to be back to the real me.

LOIS

Oh, sweetie, it's good to have you back.

MEG

Mom, I'm so sorry for all those terrible things I said to you. It's like with all that makeup and hair, I became a different person.

PETER

It's partially my fault, sweetie. I was so wrapped up in all the perks I couldn't see what the hell was really happening to ya. I'm just sorry you had to lose your virginity. But as long as you learned a lesson, I guess it was worth it.

LOIS

Well, I guess there's only one thing left to do.

They get up and walk across the room, eventually reaching the edge of the set and emerging onto the SNL Main Stage. They're joined by Stewie, Chris, Brian, and all the characters from the episode.

PETER

Uh, I had a great time! I wanna thank Jimmy Fallon for being such a good sport. Lois, Meg, Stewie, Brian, Chris, the guys from the prison, uh, Counting Crows, uh, good night everybody, our thoughts are with you Chevy!

The credits begin to roll as the characters do the classic SNL end bits: hugging, dancing with each other, holding up signs, etc.

DON PARDO (O.S.)

Join us next week when our guest host will be the freaky kid from "Malcolm in the Middle." I can barely look at that guy. And a cartoon by Robert Smigel. Is it the funniest thing in the world? No. But we've got like fifty of 'em backed up. He's a good guy and Lorne isn't threatened by him. I'm Don Pardo.

END OF SHOW